

∴ MUSEUM NEWS ∴

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THE TOLEDO MUSEUM OF ART
FOUNDED BY EDWARD DRUMMOND LIBBEY

No. 63

TOLEDO, OHIO

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ARCHAIC LIMESTONE HEAD

CYPRUS, ABOUT 500 B. C.

THE TOLEDO MUSEUM OF ART NEWS



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FOUNDED BY EDWARD DRUMMOND LIBBEY

EDITOR, BLAKE-MORE GODWIN, M. A.
Director of The Toledo Museum of Art.

No. 63 SEPTEMBER 1932

Art is that science whose laws applied to all things made by man make them most pleasing to the senses.

George W. Stevens.

EDITORIAL

WORK on the additions to the Museum building is being pushed as rapidly as conditions will warrant. The west wing, except for the fabric on the gallery walls, is complete. In the east wing, due to the intricate construction of the Concert Hall, its stage and other appurtenances, there is much yet to be done. It is hoped that there will be no unforeseen delays, and that it will be possible to open the completed buildings after the first of the year.

Plans for the Museum's coming season of educational activities are now complete. During these times of stress and strain, aggravated for us by the work of construction, it has been possible for us to carry on an undiminished program. This we will continue for the current season. It is not possible, and will not soon be possible, for us to undertake any extensive expansion of our work. We must move slowly and conservatively in all directions. We hope, however, to be able to serve the constantly increas-

ing numbers who wish to take advantage of the opportunities which we offer. This issue of the Museum News contains the programs of a number of our courses of lectures. There is also available for those who wish it a catalog of all of the classes offered by the Museum and its School of Design.

We are again the beneficiaries of the generosity of the Juilliard Foundation. Miss Mary Huggins will continue the work which she began last year. Many requests have come to us for a course in Music Appreciation to be held in the evening. To measure the extent of the interest in such a series, seven lecture-recitals have been planned for Thursday evenings. If the attendance at these is sufficient to warrant the added expense, more events of similar nature will be added later.

Attendance at the Museum for the first eight months of the year was 152,396, as against 122,476 for the same period in 1931. The Museum takes no particular credit for this rather phenomenal gain. Part of it is only natural growth. Part is due to the interest created by the erection of the additions. Still more, perhaps, is due to the fact that many people have had unexpected leisure on their hands. It is our effort to so interest this last group that in times of prosperity they shall still maintain the interest in art which may have found birth in adversity.

Two of the Museum's paintings were shown in London this year, at the exhibition of French Art at Burlington House. The pictures were the Portrait of Elizabeth of Valois by Francois Clouet, from the Edward Drummond Libbey Collection, and Evening by Theodore Rousseau, from the Arthur J. Secor Collection. Both were reproduced and mentioned extensively in the reviews of the exhibition which appeared in the European art journals and the American press. They were returned to the Museum some time ago, and now hang respectively in the Libbey and Secor galleries.

A CYPRIOTE SCULPTURE

THE Toledo Museum acquired some time ago a fine Cypriote sculpture. This head came from the famous Cesnola Collection and was included in the sale of surplus material through which the Metropolitan Museum gave to collectors and museums an opportunity to acquire many splendid examples of ancient art from the vast wealth of material which it had accumulated.

The Island of Cyprus lies in the western end of the Mediterranean Sea at the cross-roads of ancient civilizations. There Assyrian met Egyptian and Persian met Greek. Lying just below Asia Minor, just to the west of Syria and Phoenicia and north of Egypt, it came very early under influences from the mainland. It passed from time to time under the rule of the successive dominant powers of the ancient world. Although not a vast domain, due to its strategic position and its rich deposits of copper ore, particularly important in the bronze age, it became a spot coveted by all its neighbors. It was not of sufficient strength to withstand their inroads. Its culture felt the moulding hand of one after another of its neighbors and its art reflects the styles of Assyria, Egypt, Persia and perhaps more than all others, that of Greece.

Cyprus found itself freed of Persian domination by Alexander's conquests, to fall soon into the hands of the Ptolemies and then of the Romans. The island early accepted Christianity and from the beginning of our era until the present day its art is of slight importance.

The discovery of its great wealth of pottery, sculpture, terracottas, objects of metal and glass, is to be credited to American archaeological research. Its discoverer, however, like Schliemann, the excavator of Troy, though an American citizen was of foreign birth. Luigi Palma di Cesnola, of Italian birth and military education, had come to America in that great flood of emigration which followed the general upheaval in Europe in 1848. He arrived in time to participate in our war between the States. At its close he was retired with the rank of Brigadier-General and soon thereafter was appointed by President Lincoln to the post of American Consul in Cyprus. His duties in this position were not arduous and his leisure he employed, as did his British colleague, in searching the island for its antiquities.

The scientific archaeologists of the present day find much to be desired in the records which Cesnola made of his work, but considering the infancy of archaeology in his time it is remarkable that he preserved as much data as he did. We must also remember that if there is a paucity of documentation, there is also a wealth of material and perhaps the antiquities can speak for themselves.

Some of Cesnola's earlier finds were sent to Europe and sold at auction. Later on, having accumulated about thirty-five thousand objects, he took his collection to London where it was exhibited and photographed and some few pieces were then secured by European museums. But, while the collection was still on exhibition in London, it was acquired by the young Metropolitan Museum of New York. Cesnola continued to excavate in Cyprus on its behalf for a number of years and then returned to America to become a Trustee, then Secretary and finally Director of the Metropolitan Museum.

The Cesnola Collection now forms a very important part of the classical section of the Metropolitan Museum. Fortunately, it contained such a vast amount of material that that institution has been able to let others share in it, and thus the Toledo Museum has long had a small selection of pottery, bronze and glass from this source, and was able to add the archaic head in recent years.

This head, found at Golgoi, is characteristic of the mature style of Cypriote sculpture. Carved in soft limestone, the best material of the district, it is still in excellent preservation. About the head is a wreath of leaves. The hair, indicated on the crown of the head by parallel lines, terminates over the brow in a double row of curls. The beard is treated in fine lines. On the lips there remain traces of the original red polychrome. The slant of the eyes, the sharp carving of the nose, and the strong modelling of the eyebrows, as well as other characteristics, approach very closely to the contemporary handling of sculpture in Greece. The piece shows, therefore, the extent of Greek influence in Cypriote art in the period in which it was carved, the early part of the fifth century B. C. Its archaic qualities, that is, the designed line of the conventions used to indicate the features and the hair and beard,

make it a most interesting and beautiful example of ancient sculpture.

The head was one of a vast number found in the sanctuaries of Cyprus. These are thought to have come from statues of votaries set up near the shrine of the divinity. The worshipper, believing that his constant attendance upon the god or goddess would bring him favor, and believing that if the deity's presence were assured through an image, his also might be, set up his own statue in the sacred precinct

to bring himself into close communion with his god. The labor- and time-saving advantages of his logic are obvious.

The demand for images was so great that most of them are what we today would call stock models, having little if any individuality. Some of the better ones, such as ours, however, were undoubtedly made as portraits of the votaries, and these show considerable character, and testify to the ability of the Cypriote sculptor.



JANUARY

JAN VAN DE VELDE

From the Twelve Months Set

VAN DE VELDE'S ETCHINGS OF THE MONTHS

WHILE Rembrandt was the great figure in seventeenth century etching, there was growing up at about the same time another school of Dutch etchers, headed by the Van de Velde. Rembrandt's work was far in advance of his time and of universal scope, while that of the Van de Velde was characteristic of both the period and country. Rembrandt may be considered the father of all modern etching; the Van de Velde school was the direct antecedent of the work of the eighteenth century engravers. Its ideals were those of engraving; scrupulous neatness and formality of line, with, however, a certain lightness found only in etching.

One of the Van de Velde, a family destined to become well known in the annals of Dutch art, was Jan the Younger. He was born about 1596 in Amsterdam or Rotterdam, and was sent to Haarlem to study with Jacob Mantham, the step-son of Goltzius. An interesting result of his stay in Haarlem is the series of letters written to him by his father containing much good advice which Jan must have followed, for later in life we find him highly respected both for his work and his fine character.

Jan Van de Velde left no paintings; his works are almost entirely etchings, engravings and pen drawings. He was quite prolific, a catalog of his works by Franken and Van der

Kellen listing five hundred pieces. His subjects include stories from the Scriptures and from mythology, landscapes and scenes of daily life. It is the great variety of his work which makes it such an interesting study today.

Among the subjects much beloved in the sixteenth and seventeenth centuries were sets of prints as: The Five Senses, The Four Seasons, the Elements, the Twelve Months. Van de Velde engraved several of these and a fine set of the Twelve Months has recently been acquired by the Toledo Museum of Art.

The Twelve Months set is dated 1618 and was dedicated by Jan Van de Velde to his friend, Pieter Van Veen, Syndic of The Hague. Each print is characterized by a scene typical of the activities of the month, and at the top of each is the sign of the Zodiac appropriate to the time. They are picturesque views of life in Holland, showing the people at work and at play.

January is depicted by a skating scene, showing richly dressed men and women skating or driving in beautiful shell-shaped sleighs. The print for February shows a rough sea with storm-tossed boat; March, a plowing scene; April, farmers sowing; May, a gay boating party; June, the sheep-shearing; July, haymaking; August, the wheat-harvest; September is the month for loading the boats with produce; October, casks of wine being transported to the boats; November, a herd of pigs being driven to market; December, a group of school children.

These are but subjects in general. There is infinite detail, architectural and natural; buildings, trees, hills and streams add to the beauty of the compositions. The transition through the various seasons is shown by the formation of the clouds in the sky and by subtle treatment of the trees, in some cases the boughs entirely barren, in others thick with leaves.

Jan Van de Velde was a popular artist of his day and as such did much to influence the trend of graphic art. The simple, almost severe, treatment of the landscapes was a departure from the engraving of his predecessors and set a new standard of taste in prints. He was one of the first to appreciate the beauties of his own country and has been called the father of the national school of landscape etchers of Holland.

A LOST PAINTING

THE International Studio last year published an article on Lost Sienese Trecento Paintings which mentioned and illustrated one now in the Toledo Museum. The author, Bernard Berenson, discussed therein a number



ST. ANTHONY OF PADUA

LUCA DI TOMME

Gift of Paul Reinhardt

THE TOLEDO MUSEUM OF ART NEWS

of paintings, once known to him, whose wanderings from collection to collection had been such that he had lost sight of them. Among them are three panels, once parts of a larger altarpiece, which had been framed together sometime in the sixteenth century. It was thus that Berenson knew them some years ago in the Edward Simon collection in Berlin.

Since then the three panels have been separated, and one of them, on which is depicted Antony of Padua, was presented to the Toledo Museum in 1925 in memory of Henry Reinhart by his son Paul. It was then ascribed to Luca di Tomme. In the article above mentioned, Berenson assigns it to an unknown master, to whom he has given the tentative name of the "Panzano Master" because his most notable work is a triptych in a church at Panzano. In his volume *Italian Pictures of the Renaissance*, published a year later than the *Studio* article, Berenson however lists our painting as a work of Luca di Tomme and it is in this attribution that we concur.

The dates of the birth and death of Luca di Tomme are unknown. The period of his activity is, however, well defined. He is mentioned by Vasari, and Milanesi, in his edition of the *Lives*, states that in 1357 he was engaged in restoring a Madonna painted by Pietro Lorenzetti. His was the third name on the register of the Sienese Company of St. Luke, which was confirmed as a guild in 1355. Of the three signed and dated works by him which still exist, the earliest is dated 1366 and the latest 1370. In 1374 he is known to have been painting in Orvieto. In 1389 he assisted in the production of an altarpiece for the cathedral chapel of the guild of shoemakers, and a Madonna, now non-existent, bore his signature and the date 1392.

Luca di Tomme was one of the leading Sienese painters of the late trecento, and his work was highly esteemed in his own time. Vasari considered him the pupil of Barna da Siena while Crowe and Cavalcaselle thought both Barna and Luca, together with Lippo Memmi, pupils of Simone Martini. Van Marle, who has arranged Luca di Tomme's work in a tentative chronological order feels that his earlier works show the influence of Pietro Lorenzetti, but that this gradually gives way to that of Simone Martini. Upon the types and proportions of the one and the charm and delicacy of the other he impressed

his own individuality. He and his contemporaries were of that order of artists who build firmly upon the foundations which they have inherited, leaving to a following generation the task of advancing the progress of art by the introduction of new ideas and ideals.

Of Luca's works there are perhaps fifteen in America. His masterpiece, an Assumption of the Virgin, is in the Jarves Collection at Yale. Other paintings by him have fairly recently been given to the Metropolitan and the Los Angeles museums. Ours was the second to come into museum ownership in this country. It is painted in the quiet, almost somber, tones which characterize his work, and shows the strong feeling for design which permeates his panels. In the gable above Antony of Padua, who holds a book and a lily, is a small figure of Antony Abbot. The dating of our picture is a problem which should be reserved for a more detailed study than ours; but from such as we have given it, we would be inclined to place it not far from the altarpiece in the Academy at Siena which bears the date 1367.

TEMPORARY EXHIBITIONS

SEPTEMBER

Costumes of the Netherlands by Gratiane de Gardilanne and Elisabeth Whitney Moffat assembled by the American Federation of Arts.

Exhibition of International Watercolors assembled by the College Art Association.

Dr. Clarence Kennedy's Photographs of Sculpture and Architecture.

OCTOBER

Exhibition of the Work of the Toledo Public Schools and the Museum School of Design.

Buildings and Bridges in Etching and Lithography.

International Photography. (October 17 to November 30.)

NOVEMBER

Exhibition of Chinese Art.

Currier and Ives Lithographs of American Life in Retrospect circuit by the American Federation of Arts.

International Photography. (October 17 to November 30.)

THE TOLEDO MUSEUM OF ART NEWS

SCHEDULE OF SEASON'S EDUCATIONAL ACTIVITIES

TALKS ON THE COLLECTIONS AND EXHIBITIONS

Sunday Afternoons at 3:45 o'clock

Oct.	2	A Sienese Trecento Painting	Blake-More Godwin
Oct.	9	The Exhibition of the Museum School of Design	Molly Ohl Godwin
Oct.	16	Chinese Jade	J. Arthur MacLean
Oct.	23	Benjamin West, First American Painter	Elisabeth J. Merrill
Oct.	30	The Gothic Statue of Christ	Blake-More Godwin
Nov.	6	The Exhibition of Chinese Art	J. Arthur MacLean
Nov.	13	The Major Arts of China	J. Arthur MacLean
Nov.	20	John Singleton Copley, Colonial Portrait Painter	Elisabeth J. Merrill
Nov.	27	A Gothic Statue of a Bishop	Blake-More Godwin
Dec.	4	The Exhibition of Modern Hungarian Painting	Molly Ohl Godwin
Dec.	11	Chinese Porcelain	J. Arthur MacLean
Dec.	18	The Painter of George Washington, Gilbert Stuart	Elisabeth J. Merrill
Jan.	8	A Mediaeval Tapestry	Blake-More Godwin
Jan.	15	The Current Exhibition	Molly Ohl Godwin
Jan.	22	Chinese Pottery	J. Arthur MacLean
Jan.	29	George Inness, Father of American Landscape Painting	Elisabeth J. Merrill
Feb.	5	Stained Glass of the Thirteenth Century	Blake-More Godwin
Feb.	12	The Exhibition of American Textiles	Molly Ohl Godwin
Feb.	19	Chinese Metal	J. Arthur MacLean
Feb.	26	Two Landscapes by Alexander Wyant	Elisabeth J. Merrill
Mar.	5	Stained Glass of the Fourteenth Century	Blake-More Godwin
Mar.	12	The Exhibition of Italian Paintings	Molly Ohl Godwin
Mar.	19	The Art of the Chinese Bronze Mirror	J. Arthur MacLean
Mar.	26	Winslow Homer, Painter of the Sea	Elisabeth J. Merrill
April	2	Stained Glass of the Fifteenth Century	Blake-More Godwin

ART APPRECIATION

Monday Afternoons at 4:00 o'clock

The laws of design as shown in some of the ancient and renaissance paintings in the Museum will be studied each Monday afternoon beginning September 19. The subjects will be considered as nearly as possible in chronological order depending upon the availability of the various Museum collections and will be announced from time to time.

ART CENTERS OF EUROPE

Tuesday Evenings at 7:00 o'clock

Oct.	18	Quaint Towns of Belgium
Oct.	25	Important Cities of Belgium
Nov.	1	Rural Holland and her Small Towns
Nov.	8	Amsterdam and The Hague
Nov.	15	Mediaeval Towns of Germany
Nov.	22	The Rhineland
Nov.	29	Munich and Dresden

THE TOLEDO MUSEUM OF ART NEWS

Dec.	6	Berlin
Dec.	13	The High Bridge of Europe and East to Vienna
Dec.	20	Venice, Queen of the Adriatic
Jan.	3	Cities and Towns of Northern Italy
Jan.	10	Florence
Jan.	17	Florence
Jan.	24	Rome
Jan.	31	Rome
Feb.	7	Rome
Feb.	14	The Bay of Naples, Beloved of Greeks and Romans
Feb.	21	Hill Towns of Italy
Feb.	28	The Riviera and Southern France
Mar.	7	The Loire Country and its Chateaux
Mar.	14	Paris
Mar.	21	Paris
Mar.	28	Paris
April	4	Northern France
April	11	Gateways into England
April	18	London
April	25	London
May	2	London
May	9	The Valley of the Thames and Leafy Warwickshire
May	16	Cathedral Towns of England

GALLERY TALKS

Wednesday Mornings at 11:00 o'clock

Members of the Museum staff will this year present a series of gallery talks on Wednesday mornings at eleven o'clock. The first of these will be given on November 2, and others on each succeeding Wednesday throughout the season. These talks will deal with objects of particular and timely interest in the Museum's collections and with the temporary exhibitions. The subjects will be announced from time to time in the public press.

MUSIC APPRECIATION FOR ADULTS

Thursday Mornings at 10:30 o'clock

Seven Thursday Evening Concerts at 8:30 o'clock

Sept.	29	Evening Recital of Piano Music
Oct.	6	The Materials of Music
Oct.	13	Elements of Form: Early Dance Forms
Oct.	20	The Rondo and Theme with Variations
Oct.	27	The Evolution of Sonata-Form
Nov.	3	An Hour with Mendelssohn
Nov.	10	Origin and Early Stages of Chamber Music

THE TOLEDO MUSEUM OF ART NEWS

Nov.	17	The Classic Suite
Nov.	17	Evening Concert Program
Dec.	1	Suites by Modern Composers
Dec.	8	Imitation in Music: The Round, Canon and Fugue
Dec.	15	An Hour with Cesar Franck
Dec.	15	Evening Concert Program
Jan.	5	The Orchestra and Its Instruments: String Choir
Jan.	12	The Woodwind Instruments
Jan.	19	The Brass Section
Jan.	26	Instruments of Percussion
Jan.	26	Evening Concert Program
Feb.	2	The Story of the Overture
Feb.	9	Programme Music Before Our Day
Feb.	16	The Tone Poem: An Hour with Liszt and Berlioz
Feb.	23	Absolute Music in the Late 19th Century
Feb.	23	Evening Concert Program
Mar.	2	Modern Story-Telling Music and Richard Strauss
Mar.	9	A Study of Short Lyric Forms
Mar.	16	An Hour with Debussy and Ravel
Mar.	23	Contemporary View of American Orchestras
Mar.	30	Nationalism Expressed in Modern Instrumental Writing
Mar.	30	Evening Concert Program
April	28	Evening Recital of Piano Music

ART HISTORY—SURVEY OF EARLY CHRISTIAN AND MEDIAEVAL ART

Thursday Evenings at 7:00 o'clock

Sept.	22	Old Wine in New Bottles
Sept.	29	Byzantium and its Place in Art
Oct.	6	Ravenna, once the Capitol of the Roman Empire
Oct.	13	Charlemagne and his Times
Oct.	20	The West Accepts Oriental Thought and Art
Oct.	27	Culture and Art Find their Home in the Monastery
Nov.	3	Hildesheim, Called the Cradle of the Romanesque
Nov.	10	Some Examples of German Romanesque Architecture
Nov.	17	Central Italy in the Early Mediaeval Period
Dec.	1	Northern Italy in the Early Mediaeval Period
Dec.	8	Romanesque Arts in Southern Italy and Sicily
Dec.	15	Along the Pilgrimage Roads of Spain
Dec.	22	Early Middle Ages in Southern France
Jan.	5	Some Great Examples of Romanesque Architecture in Southern France
Jan.	12	Northern France in the early Mediaeval Period
Jan.	19	Romanesque Churches of England
Jan.	26	Note-book Evening

THE TOLEDO MUSEUM OF ART NEWS

Feb.	2	Old Castles of Western Europe
Feb.	9	The Mediaeval Hall of Town and Guild
Feb.	16	The Birth of Gothic Architecture in the Ile-de-France
Feb.	23	Thirteenth Century Sculpture in France
Mar.	2	The Development of French Gothic Sculpture
Mar.	9	Great Windows of Stained Glass
Mar.	16	Perfect Chartres, Cathedral of Kings and People
Mar.	23	Some Other Famous Cathedrals of France
Mar.	30	Romance in Gothic Tapestries
April	6	The Story of the Book
April	20	Later Years of the Middle Ages in Central Europe
April	27	The Charm of Spain and her Art
May	4	Late Mediaeval Times in Italy
May	11	Italian Cathedrals Built on Gothic Pattern
May	18	The Importance of Italian Gothic Sculpture
May	25	Early Painters of Italy
June	1	Note-book Evening

THE ARTS OF THE ORIENT—CHINA

Friday Afternoons at 4:00 o'clock

Sept.	23	China's Ancient Architecture
Sept.	30	China's Golden Age of Architecture
Oct.	7	China's Renaissance of Architecture
Oct.	14	Chinese Garden Art
Oct.	21	Art in Chinese Baskets
Oct.	28	Art of the Book and Calligraphy in Chinese Life
Nov.	4	Artistic Furnishings of the Chinese Home
Nov.	11	Glass, Ivory, Shell and Bone
Nov.	18	Precious Jade and Other Stones used by Chinese Artisans
Dec.	2	Chinese Jewelry: Its Design and Application
Dec.	9	Chinese Lacquer Craft and Wood-Carving
Dec.	16	Metalwork, a Major Art in China
Dec.	23	Extraordinary Chinese Mirrors Cast in Bronze
Jan.	6	Review
Jan.	13	Special Interpretation
Jan.	20	Bridge Builders of China
Jan.	27	Chinese Phenomena of Resistance and Persistence
Feb.	3	China's Debt to India
Feb.	10	Artistic Coins of China
Feb.	17	The Universal Application of Ornament in China
Feb.	24	Painting: Pre-Sung (before 960 A. D.)
Mar.	3	Painting: Sung (960-1280 A. D.)
Mar.	10	Painting: Post-Sung (after 1280 A. D.)
Mar.	17	Ancient Pottery Found in Chinese Tombs

THE TOLEDO MUSEUM OF ART NEWS

- Mar. 24 The Great Periods of Chinese Pottery
Mar. 31 Porcelain: One of China's Contributions to the World
April 7 Sculpture: Pre-T'ang (before 618 A. D.)
April 21 Sculpture: T'ang (618-907 A. D.)
April 28 Sculpture: Post-T'ang (after 907 A. D.)
May 5 The Beauty of Chinese Textiles
May 12 Chinese Theatre Arts
May 19 Review
May 26 Special Interpretation

CHILDREN'S ART TALKS

The Romans—their Arts and Customs

Saturday and Sunday Afternoons at 2:00 and 3:20 o'clock

- Sept. 17-18 The Etruscans and their Art
Sept. 24-25 The Coming of the Romans
Oct. 1-2 Roman Gods and Goddesses
Oct. 8-9 The Pottery of the Romans
Oct. 15-16 Roman Glass Makers
Oct. 22-23 Furniture of the Romans
Oct. 29-30 Roman Costume Design
Nov. 5-6 Games of Roman Children
Nov. 12-13 Visiting a Roman School
Nov. 19-20 A Day in a Roman Home
Nov. 26-27 The Roman Noble and his Friends
Dec. 3-4 Roman Temple Builders
Dec. 10-11 The Theatre of the Romans
Dec. 17-18 Triumphal Arches of Rome
Jan. 7-8 Roman Builders of Aqueducts
Jan. 14-15 Roman Animal Sculpture
Jan. 21-22 Portraits of Romans
Jan. 28-29 Paintings of the Romans
Feb. 4-5 The Romans in other Lands
Feb. 11-12 Buildings in the Forum
Feb. 18-19 The Roman Boy Becomes a Citizen
Feb. 25-26 Julius Caesar, Greatest Roman General
Mar. 4-5 Augustus Becomes Emperor
Mar. 11-12 The Reign of Trajan
Mar. 18-19 Hadrian and his Villa
Mar. 25-26 The Romans in Northern Africa
April 1-2 A Day at Pompeii
April 8-9 The House of the Vettii
April 15-16 What We Have Learned from the Romans
May 20-21 Children's Dramatization

THE TOLEDO MUSEUM OF ART NEWS

DAILY SCHEDULE OF ACTIVITIES

Sundays:	2:00 P.M.	Art Talk for Children
	2:30 P.M.	Concert for Adults
	2:40 P.M.	Motion Pictures for Children
	3:20 P.M.	Art Talk for Children
	3:45 P.M.	Lecture for Adults
	4:00 P.M.	Motion Pictures for Children
Mondays:	4:00 P.M.	Art Appreciation for Adults
Tuesdays:	1:45 P.M.	Fifth and Sixth Grades, Public Schools
	2:00 P.M.	Second Year Color and Design
	2:45 P.M.	First Year Color and Design
	4:00 P.M.	Clothing Appreciation
		Methods for Art Teachers
	7:00 P.M.	Art Centers of Europe
		First and Second Year Color and Design
		Lettering
		Color and Proportion for Industrial Designers
		Home Furnishing
Wednesdays:	9:30 A.M.	Designing for Crafts
	11:00 A.M.	Gallery Talks for Adults
	1:45 P.M.	Fifth and Sixth Grades, Public Schools
	2:00 P.M.	Department Store Courses
	2:45 P.M.	First and Second Year Sketching from the Model
Thursdays:	10:30 A.M.	Music Appreciation for Adults
	1:30 P.M.	Fifth and Sixth Grades, Public Schools
	2:45 P.M.	Composition in Color
		Home Furnishing
	7:00 P.M.	Art History—Survey of Early Christian and Mediaeval Art
		First and Second Year Poster
Fridays:		Decorative Drawing
		Second Year Lettering
	10:00 A.M.	Composition in Photography
	1:00 P.M.	Fifth and Sixth Grades, Public Schools
	1:45 P.M.	Fifth and Sixth Grades, Public Schools
	2:45 P.M.	First Year Color and Design
		First and Second Year Fashion Drawing
		Shopping Course
	4:00 P.M.	Arts of the Orient
Saturdays:	9:00 A.M.	Children's First and Second Year Color, Design and Drawing
		Art Talk for Selected Pupils
	10:30 A.M.	Music Appreciation for Children
	11:15 A.M.	Children's First and Second Year Color, Design and Drawing
	2:00 P.M.	Children's First, Second, Third and Fourth Year Color, Design and Drawing
		Art Talk for Children
	2:40 P.M.	Motion Pictures for Children
	3:20 P.M.	Art Talk for Children
	4:00 P.M.	Motion Pictures for Children